



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

brought down to date. The author's mind is in a high degree both alert and hospitable. One could wish that he might have caught from Janet the secret of condensation and brilliancy of phrase. Here and there, too, matters are introduced which are only remotely ethical; thus the chapter on prayer, while excellent in its way, chiefly discusses petition and its answer. But this aspect of prayer belongs, we should say, in the first place, to the field of biblical theology, and, secondly, to that of dogmatics; under the head of ethics we ought to inquire, first as to its obligation, and then as to its influence on character and conduct. But to these matters—and what can be more important?—Bovon pays scant attention. Perhaps, also, there is some lack of maturity and firmness of view respecting the state, the nature of law, the function of penalty, socialism, and the ethical import of private property. Herbert Spencer is called an avowed materialist, and, by implication, a positivist, whereas, in any precise definition of these terms, he is neither. Henry George is called "the apostle of American socialism," but a socialist he assuredly was not. In general, however, as concerns this class of themes, the author shows a discrimination and a sobriety of judgment which are to be commended, especially to our perfervid writers on "Christian sociology." It is the great spirit and the fine and sane individualism of Alexandre Vinet—to whose memory the work is inscribed—which reappear in its pages.

WILLIAM FREMONT BLACKMAN.

YALE UNIVERSITY.

SURSUM CORDA. A Book of Praise. E. H. JOHNSON, Editor; E. E. AYRES, Assistant Editor. Philadelphia: American Baptist Publication Society; New York: Ward & Drummond, 1898. Pp. viii + 654. \$1.

THIS admirable hymn- and tune-book appeals at once to the lover of the best in music and words. It is prepared for the same class of users as *In Excelsis*, *The Plymouth Hymnal*, and the new edition of the (Episcopal) *Church Hymnal*. Granting to each of these books its own excellence, the very differences in their make-up reveal the definite aim of the editors of *Sursum Corda*. In size, weight, and general appearance there is little to choose between them, except that the *Church Hymnal* has smaller pages and is thicker. The sources of both the hymns and the tunes are substantially the same for all the books.

The difference between the books is largely in amount of material and use of space, as may be seen from the following tables :

	Sursum Corda	In Excelsis	Church Hymnal	Plymouth Hymnal
Hymns	856	861	685	638
Chant selections	35	18	16	27
Doxologies	15	38
Total	891	894	739	665
Tunes	992	871	818	527
Chants	68	52	154	31
Duplicates	353	221	244	165
Total	1413	1144	1216	723
Pages of music	624	727	832	502
Pages of index, etc	38	38	48	150
Psalter	30
Total	662	765	880	682

Thus the *Sursum Corda*, with the smallest number of pages, has much the largest amount of music and almost the maximum of selections. It is high praise for the editors that this has been accomplished almost solely by skill in the arrangement of the pages, with no sacrifice in size and distinctness of the notes. To crowd page after page in fact, while avoiding the appearance of doing so, means good book-making. The main object of this crowding, however, is not mere increase in number of tunes, but to contrive a large choice of music for each hymn. Two tunes to a hymn is the common arrangement, while not infrequently there are three, *e. g.*, one of the standard new settings, some entirely fresh composition, and the good old tune familiar to the last generation. Occasionally even four distinct pieces of music are printed with a single hymn. One is much impressed in looking through the book by the care taken to preserve familiar music which is good. A glance at the index of composers shows that the earlier American writers who have influenced our taste in church music receive generous appreciation, both in the compact, critical estimate therein added to their names, and in the abundant use made of their tunes. The catholic spirit of the book is shown noticeably also in the fact that scarcely a famous composer of any nationality fails to be represented in *Sursum Corda* by more tunes than in any of the other books mentioned.

It may seem ungenerous to point out faults in a book of such rare excellences. But from the musician's point of view it is a pity that most writers of tunes flounder in their notation of chromatic chords, and editors appear to be either shaky themselves or too kindly disposed toward the composer to adopt a uniformly correct notation. One may condone archaisms like the famous use of a signature of two flats for the key of *c* minor by Bach, but the modern poets of tone should be compelled to spell their music correctly. Thus in the first two tunes to Hymn 814 the composers chose to make use of the same chromatic chord on the word "and." One spelled it wrongly, the other (Tours) rightly. We might easily forgive the editors for correcting many an error of the same sort, even when committed by a Carl Maria von Weber or a Beethoven, in the interest of uniform accuracy.

One is likewise occasionally offended by the mutilation of some fine music in process of adapting it to a hymn. Thus the lovely "Child Jesus" of Gade is dished up as Denmark with a commonplace extension of the final cadence which fairly hurts one who is familiar with the tender grace of the original close. If editors can take such liberties in the adapting of music to words, how would it do for them to try the reverse sometimes? Thus a little refitting would make "Jesus, Lover of My Soul" go to "Portuguese Hymn" after this fashion :

O Jesus, Thou lover of my needy soul,
O let me, O let me to Thy bosom fly.
While yet the nearer waters wildly roll,
And while the raging tempest,
And while the raging tempest,
And while the raging tempest still is high. Etc.

Unquestionably after a time a new association is established for such remodeled music, so that we can both accept and love it. The same thing would be true of the mutilated poem. And yet one is fain to think that a keen sense of fitness would refuse to profit by such defacement of either words or music.

The above strictures are meant in the nature of a sigh that a book so unusually good should contain some of the old errors, and prove anew that perfection cannot be found in this world of "many men of many minds."

The book is well indexed and has a valuable collection of chants. Any congregation that adopts it will find it more and more satisfactory as its treasures are made familiar through use.

POUGHKEEPSIE, N. Y.

GEO. C. GOW.